DOCUMENT RESUME

ED 478 381 SP 041 643

AUTHOR	Bernard, Rhoda
TITLE	Striking a Chord: Elementary General Music Teachers' Expressions of Their Identities as Musician-Teachers.
PUB DATE	2003-04-00
NOTE	26p.; Paper to be presented at the Annual Meeting of the American Educational Research Association (Chicago, IL, April 21-25, 2003).
PUB TYPE	Reports - Research (143) -- Speeches/Meeting Papers (150)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS
DESCRIPTORS	Career Development ; Elementary Education; *Music Education; *Music Teachers
IDENTIFIERS	Identity Formation; *Professional Identity

ABSTRACT

This study investigated music teachers' identity, suggesting that the musician-teacher identity contains two layers--musician and teacher--which may be consonant or dissonant with one another. Participants were six elementary general music teachers who were also active musicians. Data came from individual interviews about respondents' careers and work, observations of classroom teaching, and post-observation interviews about moments when they had been observed bringing aspects of their musician-teacher identities into the classroom. Data analysis focused on two respondents, both of whom approached the professional activities of music making in the concert hall and music teaching in the elementary school classroom in very similar ways. Overall, these teachers, who were also active musicians, did not take up different roles in the music making and music teaching. These findings support the recent scholarly writings in the field of music teacher education which recognizes that music teachers are both musicians and teachers, and while there may be a tension between those two professional identities, engaging in music making and teaching activities was a way for them to forge rewarding and fulfilling musical careers. (Contains 48 references.) (SM)

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Striking a Chord: Elementary General Music Teachers' Expressions of their Identities as Musician-Teachers

By
Rhoda Bernard, A.B. D.
Doctoral Candidate, Learning and Teaching
Harvard Graduate School of Education

rhoda@bernard.net

Paper to be presented at the 2003 AERA Meeting
Chicago, Illinois

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INTRODUCTION

Music Teachers or Musician-Teachers?

Music educators in our schools are expected to be skilled music makers as well as music teachers (Abeles, Hoffer, & Klotman, 1995; Hoffer, 1993; Klotman, 1972; Klotman, 1973; Leonhard & House, 1972; Mark, 1996). As part of their training in college or graduate school, they are held to high standards as musicians, and their professors expect them to have attained mastery of their music making by the time they reach the classroom as music educators (NASM, 1974; Roberts, 1991). Rather than just musicians or just music teachers, these individuals are expected to be musician-teachers. Once they secure teaching positions in schools, many, if not most, music educators continue making their own music, living vivid musical lives outside the classroom (Scott-Kassner & Kassner, 2001; Strauss, 2001). In their recent publication, *Art Education in Public Elementary and Secondary Schools* (2002), the National Center for Education Statistics reports that 83 percent of the 453 public elementary music specialists from around the country who responded to their survey perform as a soloist or with an ensemble (p. 85).

However, until quite recently, these musical lives had not been acknowledged by prominent scholars in music education. Before the later years of the 1990's, researchers suggested that, once music educators secure teaching positions in schools, they must necessarily make a choice between making music and teaching music. Furthermore, these scholars argued that successful music educators would choose teaching music over making music. Noted music education scholar Charles Hoffer placed making music and teaching music at opposition to one another when he noted that music educators must seek satisfaction from the progress of their students, rather than from their own music making (1993). Robert Klotman, an eminent thinker in the field

of music education, agreed. Drawing a contrast between college music students and music educators, he argued that personal performance is the source of satisfaction for the college music student, while the music educato.'s job is to "create opportunities for students' musical expression" (1972, p. 5). According to these scholars, it is as if once a musician-teacher begins teaching classroom music in a school, her music making outside of school ceases, or at least ceases to matter.

Writings about elementary school general music education continue to support this point of view. Elementary school general music education is the form of classroom music education available to all students in schools throughout the country (Haldeman, 1988; Hoffer, 1993; Lehman, 1988; Reimer, 1988). According to scholars in this field, the purpose of elementary school general music is to introduce musical concepts and to help students develop vocal and instrumental skills (Abeles, Hoffer, & Klotman, 1995; Hoffer, 1993; Kneiter, 1989; Labuta & Smith, 1997). The elementary school music teacher is expected to be a good enough musician to model proper musicianship for her students, as well as to hear, diagnose, and correct problems in her students' musical performances (Abeles, Hoffer, & Klotman, 1995; Hoffer, 1993; Kneiter, 1972; Strauss, 2001). Any other aspects of the elementary school general music teacher's musical life are virtually ignored by the literature, as they are not considered relevant to the goals of a music teacher. [1]

These scholarly writings stem from a particular perspective on identity: that identity is made up of various roles, and that individuals identify themselves and prefer to be seen by others in

[1] Interestingly, students' musical lives outside of school often go unacknowledged in the music classroom. As a musician and music educator, I have spoken many times with parents who report that their children enjoy music outside of school, but find music class to be one of their least favorite subjects. Perhaps if music teachers were to bring aspects of their music making into their classrooms, students would be encouraged to find connections between the music that they enjoy outside of school and the music they encounter in music class.

terms of one dominant role. Taking this perspective, researchers in music teacher education have described the process of educating and training music teachers in terms of socializing pre-service music educators into the role of music teacher. They argue that music education students often identify more strongly with the musician role when they enter their programs of study, and that the job of music teacher educators is to help those students strengthen their identification with the role of music teacher (Corey, 1999; Doloff, 1999; Kadushin, 1975; L'Roy, 1983; Precesky, 1997; Roberts, 1991a, 1991b, 1991c, 1993, 2000; Wolfgang, 1990; Woodford, 2002). Since, according to this conception of identity, a person can have only one dominant role identity, these writings place music making in opposition to music teaching in the professional lives of pre-service music educators (and, by implication, in service music educators, as well).

As the 1990's came to a close and the twenty-first century began, some scholars in the field of music teacher education came to appreciate, and even celebrate, both the music making and the music teaching of music educators. In his article, "Artist or Teacher?" Jonathan Stephens portrays the artistry and the teaching of music teachers as "two sides of a coin": "In teacher education there is a need to balance personal, musical or subject-based development (the skills of the Artist) with professional orientation, which is concerned with the development of others (the tools of the Teacher). Essentially these two aspects are like two sides of a coin, or two partners in a marriage relationship – separate, yet complementary and united" (1995, p. 10). In the following passage, which opens one of the most recently published textbooks in music education, four professors address their readers about music making and music teaching in the lives of music educators:

> Perhaps you are sitting in this class trying to decide whether you should be a music teacher or a performer. This question need not worry you at this time, because it is possible to be both a teacher and a performer. In fact, the authors of this text are good examples of balancing teaching careers with that of being successful performers. The authors firmly believe that you

> cannot be a good music teacher unless you are a good performer. You see, it is not a question of being a teacher or a performer, because great teaching is a performing art and a great performer is always teaching. (Erwin, Edwards, Kerchner, & Knight, 2003, p. 1)

One of these professors, Jody L. Kerchner, recently urged her colleagues to model the various roles that they play in their professional lives for their students:

> If students see us conducting, performing band literature with students, and presenting recitals, we gain credibility as musician educators. These experiences show our students why we have become music educators – we are passionate about creating music alone and with others. Sharing concert experiences, as performers or as audience members, helps us create connections with our students. Preservice music educators need to know that both performing and teaching are vital to their professional careers. Novice teachers need not decide whether to perform or to teach; satisfaction and excellence in craft come with either, or the combination of both. (2002, p. 4)

These writings suggest that the field of music teacher education has recently begun to recognize that most school music teachers are musician-teachers, with professional lives that involve music making and music teaching, and that engaging in both of these activities is more than possible – doing so may even make for a more successful, satisfying, and effective career.

Musician-Teacher Identity

In this research, I draw on a conception of identity put forth by many scholars, especially those who are involved in the narrative study of lives (Lieblich & Josselson, 1997). Put simply, identity is how a person knows and names herself, as well as how others recognize and regard her (Danielewicz, 2001). Moreover, our identities are understood to be layered, fluid, and continuously under construction (Brickhouse, 2001; Danielewicz, 2001; Lieblich & Josselson, 1997). Each of us is composed of layers of multiple identities, which may conflict with one another. These layers of our identities are constantly in motion, shifting in response to our experiences and to the social context. As we negotiate the meaning of our identities from moment to moment, we construct who we are.

I am interested in how elementary general music teachers make meaning of their identities as musician-teachers. The musician-teacher identity contains two layers – musician and teacher – which may be consonant or dissonant with one another. As elementary school general music teachers have experiences in various social contexts and interact with others in those contexts, they negotiate the meaning of their musician-teacher identities and construct who they are.

The relationship between music making and music teaching in the life of the school music teacher has received little exploration in the research literature, particularly in the United States. Most of the researchers who have investigated or are investigating the professional identities of music teachers hail from other countries (Bladh, 2002; Bladh & Bouij, 1996; Bouij, 1998, 1998a, 2000, 2002; Cox, 1999; Purves, 2002; White, 1996). Two studies that were conducted in other countries are the work of Gordon Cox (1999) and Darren B. White (1996). Researcher Gordon Cox (1999) interviewed ten secondary school music teachers in England about their work and analyzed the interviews for the themes that emerged. While Cox observed that "there was a tension between in and out of school music making for the music teacher" (1999, p. 41) because the need for a steady income would sometimes cause teaching responsibilities to take priority over music making opportunities, he found among the teachers he interviewed that "there was general agreement that an active musical life outside of school was desirable" (p. 40). Cox also noticed that the teachers in his study made connections between their music making outside of school and their teaching, as he reports:

> I did not sense in my interviews the separation between the institutional and personal subject interests that I perceived in reading the research on art teachers. It appeared that one of the reasons that a musical life was pursued outside of school was that one's teaching might be more successful. There was little feeling that experienced music teachers longed to become professional musicians. (1999, p. 41)

For his Master's of Education Research Project at the University of Victoria, Darren B. White (1996) interviewed two secondary music teachers in Newfoundland and Labrador with the aim of gaining insight into the change in their professional role from performer-musician to teacher-musician. White learned that the two music teachers he interviewed continued performing music outside of school and developed educational programs that were performance-based in their schools, sometimes neglecting to teach other aspects of music so that they could provide their students with experiences in and opportunities for musical performance.

The research of Christer Bouij and Stephen Bladh (Bouij, 2002) and the work Ross Purves and his team (Purves, 2002) in this area are ongoing. Swedish scholars Christer Bouij and Stephen Bladh are conducting a longitudinal study of pre-service music teachers in Sweden, following them from the beginning of their training into the early years of their professional life. Through questionnaires and interviews, they hope to develop an understanding of how people are socialized into the role of music teacher and the salience of various role identities in the socialization process (Bouij, 2002). Ross Purves and his colleagues in England, David Hargreaves, Graham Welch, and Nigel Marshall, are conducting the Teacher Identities in Music Education (TIME) project, a longitudinal study "investigating how the attitudes and identities of intending secondary school music teachers develop during the transition from music student or musician through postgraduate teacher education and into their first teaching post" (Purves, 2002, p. 1). They are using questionnaires and case study interviews to better understand secondary music teachers' musical identities and eventually to compare those musical identities to secondary music students' musical identities. The research team hypothesizes that congruence between teachers' and students' musical identities makes for effective music teaching (Purves, 2002).

Only two researchers in the United States have conducted studies of school music teachers as music makers and music teachers. Patricia Cox (1994, 1997) examined the role of influential people in the professional socialization of music educators as musicians and teachers by administering a questionnaire to 500 music teachers in Arkansas. She found that her respondents could recall more people who had encouraged them to be musicians than music educators. John Clinton (1997) interviewed 45 high school fine arts teachers in Oklahoma in order to better understand their self-perceptions as artists and teachers. The music teachers whom Clinton interviewed reported that they enjoyed having a full-time career as a teacher and a part-time career as a performing musician, and that they saw their teaching and performing as complementing one another.

RESEARCH DESIGN

Sample Selection

The sample for this study consists of six elementary general music teachers who are also active musicians. Based on the recommendations of the music supervisors for local school districts, I have purposively sampled for age, gender, years of teaching experience, type of school setting (public or private; urban or rural), years of musical experience, form of music making (choice of instrument), and type of musical activities (professional performance, informal performance, or personal enjoyment).

Data Sources

Data for this investigation stems from three sources: (a) individual interviews, (b) observations of classroom teaching, and (c) post-observation interviews. The individual interviews took place in two sessions, each lasting about two hours. The interview protocol was largely unstructured, consisting of open-ended questions about the respondent's career and work.

The observations of classroom teaching took place for a period of three months, during which I spent the same day each week observing a participant's general music teaching. The observations were followed by short interviews where I asked the musician-teachers to speak about the moments when I observed them bringing aspects of their musician-teacher identities into their classrooms. I also asked respondents to discuss any other moments (that I may not have noticed) where they felt that they were expressing their musician-teacher identity in their work.

Data Analysis

Strategies for the analysis of transcripts from the individual interviews, fieldnotes from the observations, and transcripts from the post-observational interviews stem from a grounded theory approach (Emerson, Fretz, & Shaw, 1995; Lofland & Lofland, 1995; Miles and Huberman, 1994). In grounded theory, the researcher minimizes her commitment to received theory and is therefore more likely to discover original theories in the data (Emerson, Fretz, & Shaw, 1995, p. 143). Using grounded theory, I have remained close to the data as I have developed, modified, and extended my theoretical propositions.

I analyzed the data by identifying emergent themes, constructing profiles of each participant, and juxtaposing and coding their discussions of music making and their discussions of music teaching, with an eye to the ways each musician-teacher acknowledged and/or characterized the tension between his or her music making and music teaching.

PRELIMINARY FINDINGS

This paper will focus on two musician-teachers who participated in this study: Peter[2], a jazz pianist and elementary general music teacher, and Sharon, a leader of community singing and elementary general music teacher. Data analysis for this study is ongoing; however, preliminary analysis reveals that the way that Peter and Sharon understand their professional identities

[2] All names used for research participants are pseudonyms.

contradicts how music teacher educators have written about music teachers and their professional identities. Scholars in the field of music teacher education characterize music making and music teaching as different roles that music teachers assume. By arguing that a successful music educator must necessarily choose the music teacher role over the music maker role, these researchers place the two roles of music maker and music teacher in opposition to one another. However, Peter and Sharon, two music teachers who are active, performing musicians, do not appear to be taking up different roles in their different professional activities. In both his music making and his music teaching, Peter facilitates jam sessions. In both her music making and her music teaching, Sharon conducts vocal ensembles. These two music educators approach the professional activities of music making in the concert hall and music teaching in the elementary general music classroom in very much the same way.

Peter

Peter is a jazz pianist and an elementary general music teacher in a large, urban school near Boston. I recently attended a performance by Peter and a bass player at a local restaurant. As I witnessed their music making, I observed that their performance took on the character of a jam session. Several aspects of the performance gave it the qualities of a jam session. First, Peter encouraged the contributions of his musical collaborators in various ways. Compositions by both Peter and his colleague were featured in the jazz brunch, and Peter informed the audience that the bass player had created the arrangements of a number of the pieces that they played that afternoon. Second, the two musicians had equal opportunities to take improvised solos. Every piece was arranged so that both musicians had the chance to hold the spotlight alone with his improvisation, accompanied softly by the other musician. Third, the musicians responded to each other's musical ideas as they played together. One might incorporate the other's melody into his

solo, or one might alter his accompaniment to feature sonorities or rhythmic motifs created by the other. Fourth, Peter and the bass player did not just play the repertoire as it is written; both musicians took pride in transforming the music they were performing through improvisation, unique arrangements, and inventive instrumentation. Finally, and perhaps most importantly, improvisation figured prominently in Peter's music making, from the accompaniments he played behind the other soloist to his own improvised solos or introductions to pieces. Taken together, these five aspects of Peter's music making gave his performance the qualities of a jam session. As the leader of this musical ensemble, Peter facilitated the jam session that was their performance.

When Peter talks about his music making, a few of these aspects come into play, including responding to others' musical ideas, transforming the music, and improvisation. Focusing on the collaborative element of his music making, Peter uses the phrase "a combined experience" as he explains that he and his musical collaborators bring their energies and ideas as improvisers to the structure of the music that they are working with:

> it's actually a combined experience of, there's three of us or there's 5 of us, playing together and performing together and together negotiating this vehicle, this structure for the way we want to go.

For Peter, improvisation is at the root of his music making as a jazz pianist, and improvisation requires being responsive – to the other musicians, to the audience, and to the performance space. He refers to improvisation as "a way to live while, while creating music," as he says:

> It's [improvisation is] a way to live while, while creating music. And it's a way to create music in, in a reciprocal way, in a, in a connected way with the audience. That is, um, we can respond in our musical playing to what's going on, not only with the group but with the audience, with the whole space.

As an elementary general music teacher, Peter facilitates jam sessions in his classroom. Several facets of his teaching provide it with the qualities of a jam session. First, collaboration

figures prominently in Peter's teaching. Nearly every activity in Peter's classroom is a group music making activity, as his students use various instruments, body percussion, singing, speaking, hand motions, and movement through space to create music as an ensemble.

Second, just as he encourages his musical collaborators to make various contributions to their music making, Peter encourages his students to contribute their own ideas to the music that they make together. When he teaches his students a new poem, chant, or song, he always asks them how they could perform what they just learned in another way. When a student makes a suggestion, Peter incorporates the new idea into the ensemble performance. Here is a typical example of this dynamic when Peter is teaching a new rhythmic poem to the first grade:

> Today the first grade class is going to learn a new rhythmic poem. Peter speaks the poem all the way through for the class to hear it. Seated on the rug in a half circle, the first graders look up at Paul, who is seated in a chair at the circle's opening. They smile and listen closely:
> "Dr. Foster went to Gloucester in a shower of rain.
> He stepped in a puddle up to his middle and he never went there again."
> Peter asks the class to stand up and to tap a steady beat while they repeat after him, line by line, so they can learn the poem. "Dr. Foster went to Gloucester," "Dr. Foster went to Gloucester," "In a shower of rain," "In a shower of rain," "He stepped in a puddle right up to his middle," "He stepped in a puddle right up to his middle," "And he never went there again [said to rhyme with rain]," "And he never went there again [said to rhyme with rain]." The children tap their legs as they repeat after their teacher. Then they speak the whole poem all the way through, with their teacher, continuing to tap their thighs. Next, Peter asks the first graders to stand up and walk around the room to the beat as they recite the poem. Peter then asks the students for ideas for movements that illustrate the meaning of the poem: "How could we show a puddle right up to his middle?" A student wave his arms around his waist and wiggles. They all try that together, including Peter. Another student says, "I have an idea for shower of rain!" She puts her hands above her head and uses her fingers to indicate rain drops falling. Peter asks for an idea for "never went there again," and a boy shakes his head and wags his finger back and forth. The children and their teacher perform the whole poem, speaking and executing the various movements they came up with. The smallest boy in the group says, "I have another idea! The puddle can be in the middle of the circle and we can walk backwards away from it." Peter smiles and says, "Great idea – let's try the whole thing and add that idea to the end." They give a group rendition of the whole poem again, this time incorporating all of the students' ideas into one performance.

Third, just as Peter and the bass player had the same amount of opportunities to shine as soloists, in Peter's classroom, he carefully ensures that all of his students get a turn as the soloist, with the rest of the class making music that supports the soloist's performance. The following activity, The Name Game, is just one example:

> Today the students in the first grade class are playing The Name Game. They are sitting on the rug in a half circle, and their teacher, Mr. Blumenthal, is seated on the floor with them, in the opening of the circle. The group sings together, "Name, name, what's your name?"[so mi so so mi], and the students take turns [going clockwise around the circle] singing, "My name is ____" [so mi la so mi] and performing motions in body percussion. The class then echoes the soloist's song and movements: "Her name is ____." Some students are quite inventive with their movements. They cross their arms over their chests and tap, they tap the ground as well as their bodies, they vary the motions extensively, and so on. Other students just clap or tap their thighs a couple of times. Their teacher looks eagerly at every student's face before his or her solo, greeting every student performance with a smile of encouragement. The other students in the class repeat after the soloist with relish and happiness. The mood in the classroom is supportive and safe, and the students clearly enjoy the chance to be in the spotlight and share their ideas and their names with the class.

When Peter leads this activity, he makes sure that everyone has a turn before the activity is finished. He also validates every student's contribution and ideas by greeting them all with smiles and support. Having the rest of the class echo back the soloist's singing and movements further validates what the soloists do, making it a part of group music making.

Just as he responds to the musical ideas of his collaborators in a performance, Peter responds to the musical ideas that his students offer, shaping their performance to incorporate student suggestions. Both of the activities described above illustrate this aspect of Peter's teaching. As his students contributed their ideas for movements to the Dr. Foster poem, Peter responded by immediately making those ideas part of the group performance. Similarly, in The Name Game, Peter and the rest of the class respond to the soloist's contributions by echoing them and making them a part of the group music making process.

Just as Peter takes pride in transforming the music that he presents as a pianist, learning a song is just the first step in Peter's classroom. As soon as a song is learned, it becomes the point of departure for various forms of transformation – from adding movements, to incorporating body percussion, to changing the lyrics, to performing it as a round, to including instruments in the arrangement of the piece. In one class, for example, learning "Lost My Gold Ring" was the springboard for various ways to transform the song, including creating body percussion rhythms, singing with solfege syllables, performing the song in two groups that alternated line by line in a call-and-response arrangement, adding an ostinato on the xylophone, singing the song and playing an accompaniment part on the xylophone, and improvising their own melodies on the xylophone using the rhythm of the melody of the song.

The cornerstone of Peter's musical performances, improvisation is prominent in Peter's classroom in three main ways. First, Peter encourages his students to improvise in class. In the activity mentioned above, students used the set of pitches in "Lost My Gold Ring" to create improvisations using the rhythm of the melody of that song. I also saw similar improvisation activities with "Hot Cross Buns," where students would take the F's and B's out of their Orff xylophones and improvise a melody, using the rhythm of the melody of "Hot Cross Buns." When Peter speaks about his teaching, he talks about demystifying the process of improvisation for his students and uses another improvisation activity as an example:

> I try to get the kids to improvise, and I try to make improvisation um, a part of the process rather than something that is foreign or special or only certain kids will do…In short, I try to have improvisation become a language which the kids use rather than, you know, here's my part and it goes just like that. I think for a number of kids that's kind of scary and maybe unsettling, because some of them don't feel confident enough to understand that they can use the beat, they can always fall back on what the other people are playing. And, you know, they think that they're not good enough, quote unquote, or they think that they're gonna mess up, or they think that they won't come up with an idea. Um, so I try to demystify improvisation.

Second, Peter's teaching has improvisational qualities. While he does construct detailed lesson plans, Peter regularly tries things in the moment and is not certain where they will lead. As he explains,

> It [my teaching] is all really improvisation at the root of it. I never know exactly where things are going to go. It's all about my guiding things and facilitating ideas as they happen and helping them to see that bringing ideas together and trying them can be really exciting. And I never know what to expect. And I am always surprised. And more often than not, those surprises teach me about music and about these kids.

Third, Peter occasionally improvises the music that he plays in his classroom. He told me that he improvises the introduction to some of the pieces that he and his students work on for their concerts, like "Up on the Rooftops," which Peter's students performed at their Winter Concert: "I made up a little introduction to "Up on the Rooftops," and I change it every time, but it's, you know, it's like, I'll do a two-measure intro."

As a music maker and as a teacher, Peter facilitates jam sessions. Rather than taking up different roles in these two different professional arenas, Peter appears to approach his music making and his teaching in very much the same way.

Sharon

Sharon is a facilitator of community singing and an elementary general music teacher at an independent school in a rural location south of Boston. As a musician, Sharon is hired by groups of people to lead them as they sing songs together, sometimes with accompanying hand motions. When I recently witnessed her facilitating a community singing event, I observed that three aspects of Sharon's work gave it the character of conducting a vocal ensemble. First, I noticed that Sharon relies heavily on repetition throughout the community singing process. She teaches the repertoire by rote, having the group repeat each phrase or line after her to learn a new song. In addition, Sharon often works with the same groups of people on several occasions, and at subsequent events, she repeats the repertoire from previous events. Second, I noticed that

Sharon's focus is on group performance. There are no soloists in the community singing events that she leads. Every person sings the same part as the large group – or as their subgroup, if they are performing a round. Finally, Sharon insists that every member of the group participate in the singing and movement. To that end, she walks right up to people who are not participating and publicly urges them to sing along. If she knows the name of a reticent participant, Sharon will announce that person's name and single her out so that she will participate. Sharon also will stop the group's singing and movements and refuse to continue until everyone participates in the activities.

When Sharon speaks about her music making as a leader of community singing events, two of these aspects – repetition and insisting that everybody participate – shine through. She says, "my community singing reflects repetition," when she talks about building a shared repertoire of songs that she can facilitate with a group that she works with regularly:

> And so I think …this community singing piece, which I realize too, repetition, and I can, Little Grass Shack, you know. Um, Bicycle Built for Two, I mean, all songs that I've grown up in over the years that ring in my head. Um, are from repetition. And so my community singing reflects repetition. So we have now a repertoire of songs that I can stand up any day, I walk in early, I can get in front of them in two seconds and, "what do we want to sing today?" and there's requests. And there's, you know, and so you build a foundation off of that.

As Sharon explains, through repetition, she "build[s] a foundation" of repertoire from which she can draw in a community singing event.

It is very important to Sharon that all of the members of a group participate in the community singing event by singing and executing the hand motions. One strategy that Sharon uses to elicit the participation of reticent group members is "pick[ing] on some adults" by requiring them to stand up in front of the group and perform. As she explains, "And sometimes I even, sometimes I

even – I don't want to use humiliate, because that's not really a good word – but I can pick on some adults." Sharon continues with a more detailed description of what this involves:

> There's some that don't sing and some that say I don't sing, I don't do that, Sharon, Sharon, please don't call on me, please don't pick on me. Which of course, you know, they haven't figured it out yet, but don't tell me that. They're the perfect people to get up and make them do Rattling Bog and do all of the movements and the tree and the frog and all of it. And the kids just die, but that's what it, that's what community – it's not about necessarily the song, it's not, and I try not to have it be humiliating, and they're usually very good sports about it, but that song, community singing.

Another strategy that Sharon uses to elicit the participation of all of the members of a group in the community singing event is stopping the performance and refusing to continue until everyone sings and executes the hand movements. In her words, Sharon "make[s] people participate":

> I make people, you know, There's a hole in the bottom of the sea. [uses hands to make a hand motion showing a hole] And everybody, "No, no, no, no, no – you've gotta start again, everybody's gotta do it." You know, like, I make people participate, and that's what I'm comfortable with.

As an elementary general music teacher, Sharon conducts vocal ensembles in her classroom. Several features of her work as a teacher provide it with the qualities of conducting vocal ensembles. First, like in the community singing events that she facilitates, repetition figures prominently in Sharon's general music classes. She teaches her students their repertoire by rote. In addition, Sharon and her students perform the same songs over and over again, day after day in her classroom. Her kindergarten and pre-kindergarten classes, for example, always begin with the "Stretch" song from the *Dragon Tales* CD, and this is followed by the "Wiggle" song from the same recording. Each month, the students learn a short rap for the month, and they perform this rap, which involves speaking and clapping, at every class during the month. During the month of October, Sharon's classes sing the same set of Halloween songs that they are working for their Halloween Assembly on at every class session. During the month of November, the repertoire for the Thanksgiving Assembly is repeated at every music class, and in December, the

slate of songs that they will perform at the Holiday Assembly is performed by Sharon and her students in every class.

Second, just as she does when she facilitates community singing events, when she teaches, Sharon insists that all of the students do the same things at the same time. Individual students are not asked to sing or perform movements by themselves; instead, the whole group of students is expected to sing the same song and perform the same movements at the same time. Sharon directs her attention and efforts toward the group as a whole, and with her students she shapes a group performance of the repertoire they are working on. This attention to the uniform participation of the group shines through when Sharon teaches her students the song, "Sarasponda." She makes it clear to the students that there is a prescribed set of hand motions that they must execute in a particular way in order to perform the song correctly. Sharon teaches those motions by modeling them for the class, and tells them, "You got it!" when they perform those particular hand motions correctly, just as she had shown them:

> Sharon tells her class, "Sarasponda is a Dutch song, and it is about Sarah who is spinning wool on a spinning wheel. And this is what we're going to do." Sharon shows them the spinning hand motion and the claps that they will do while they sing the song. "How many claps was that?" she asks the group. "5!" "4!" "3" Sharon says, "Yes, three – 1, 2, 3 [clapping as she counts]. Let's do it – ready, go!" Together, Sharon and the students clap and say 1, 2, 3. She tells them, "Let's say 1, 2, 3 inside and use our inner thinking. Ready, go!" This time they just clap three times. Sharon leads the class in singing Sarasponda and gives them verbal cues for the hand motions. She asks them to stand up, and they sing the whole A section of the song. Sharon echoes the B section with the class line by line and teaches them the hand motions [turning to each side and placing hands by mouths and then doing movements with each hand and a clap at the end]. After the students have echoed all of the singing and hand motions, Sharon says, "That was fabulous!" They sing the whole B section together, and she cues them as they do the hand motions. "You got it! You got it!" she tells them. They do the whole song together with the hand motions, and after they have finished, Sharon tells them, "Guys – you are so good!" She says, "Show me your spinning wheels – Let's all sing! Ready, go!" Sharon sings with them and cues their movements for another time through the song. "Other way!" "Spin your wheels!" When they have finished, Sharon tells them, "You guys are fabulous! Sit down. Nicely done."

One day when she was working with the kindergarten students, Sharon spoke to them about the importance of every person in the group doing the same thing at the same time: "When I have all of us sing and do things, we need to do the same thing, and sometimes that's hard. But we all need to…." One of the students, Liza, completes the sentence: "work together!" "Work together," Sharon agrees. "You have the hugest brains. We all need to work together…."

Third, in the same way as she does when she facilitates community singing, Sharon insists that every student participate in the activities of her general music classroom. When a student does not participate, Sharon uses strategies similar to those that she uses in the context of leading community singing. She singles students out as a way to make them join the group. One day when Jack was not singing or moving along with his classmates, Sharon says, "Jack is making me sad because he's not skipping or singing. You're not singing in my class – that hurts my heart." At another class, Cameron is reluctant to participate, and Sharon takes the same approach, but an unanticipated consequence occurs when another student chimes in. This makes it seem as though the non-participating student is letting down more than just Sharon – he is letting down the whole group. Sharon turns to Cameron, and, in front of the whole class, says loudly: "Cameron, you're making me sad." One of the other children (a boy) says, "Cam, why aren't you singing?" It is very important to Sharon that all of the students participate in the activities of her classroom, and if a student does not participate, Sharon singles that student out in front of the group to urge his or her participation.

As a music maker and as a teacher, Sharon conducts vocal ensembles. Rather than taking up different roles in these two different professional arenas, Sharon appears to approach her music making and her teaching in very much the same way.

IMPLICATIONS OF THE PRELIMINARY FINDINGS

The preliminary findings from my study suggest that, contrary to much of the literature in music teacher education, which characterizes the music making and music teaching of music teachers as different roles and the professional life of the music teacher as a choice of the teaching role over the music making role, these two elementary general music teachers who are also active musicians do not take up different roles in their music making and their music teaching. Peter and Sharon appear to approach their professional activities in much the same way, whether those activities take place in the performance hall or the elementary general music classroom. Peter facilitates jam sessions in his music making and in his teaching, and Sharon conducts vocal ensembles in her music making as well as in her teaching.

These findings support the recent scholarly writings in the field of music teacher education – scholarship that recognizes that music teachers are both musicians and teachers, and that, while there may be a tension between those two professional identities, engaging in music making and teaching activities can be a way for music teachers to forge rewarding and fulfilling musical careers. The findings also support the recent research studies of music making and music teaching in the professional lives of music teachers that stem from a conception of identity as fluid, consisting of multiple layers, and continuously under construction.

IMPLICATIONS OF THIS STUDY FOR PRACTICE

This study contributes to the literature in the field of music teacher education by bringing to the fore the tension between music making and music teaching in the professional lives and identities of elementary general music teachers. This study also illuminates the positive and negative aspects of the tension between music making and music teaching, as well as highlighting the ways that specific elementary general music teachers express and negotiate this

tension every day in their gigs and in their classrooms. Finally, because this study is based on a conception of identity as layered, fluid, and continuously under construction, this study alters the problem in the discussion of the professional identities of music educators in the U.S.

Many institutions of higher learning are currently revising and rethinking their music teacher preparation programs. This study aims to inform the work of music teacher educators by helping them to better understand the professional lives and identities of musician-teachers. It is my hope that by hearing what researchers like myself have to say about how musician teachers speak about their professional identities and how they express their identities in their classrooms, music teacher educators will come to develop a more complex, rich, and nuanced understanding of who our music teachers are so that they can more effectively prepare today's music education students to become tomorrow's musician-teachers.

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